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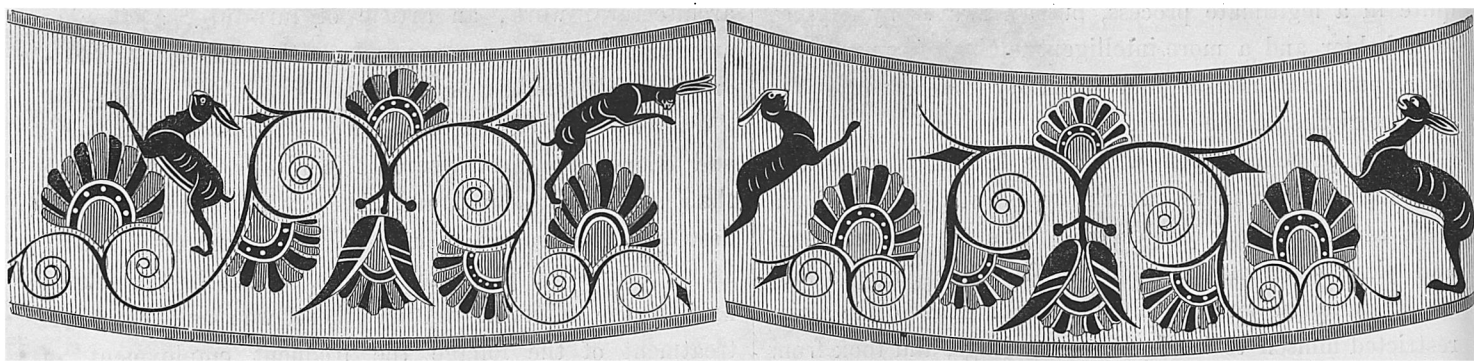
this was speedily drawing to its end. Before, however this came in, naturalism played an important part in one branch of the ornamental art of the period. We allude to the parchment arabesques, which during the epoch of the Gothic style had taken a somewhat independent development. It had so far followed the general tendency that it entirely freed itself from the fantastic motives of the Romanesque, the convolutions and last traces of antique ornamentation, and far more than the Romanesque made the vegetable kingdom the peculiar element of the arabesque, though by no means exclusively; hence, however, it had shown the same leaning towards nature as the architectural foliage of the transition in early Gothic, but had so conventionalised the motives which it took up in the freest manner with the changing taste of the time, that the natural type was very seldom to be recognised.

A change came in however with the fifteenth century, when a more conventional and a decided naturalistic tendency went hand in hand. The principal element of the former, which also rests on plant motives, is a tendril and foliage composition descending in swinging branches and leaves through the whole of the side of the folios, and disclosing elegant flowers in the midst of the spiral-shaped stems. This style is seen also in the sixteenth century, but with alterations which denote the

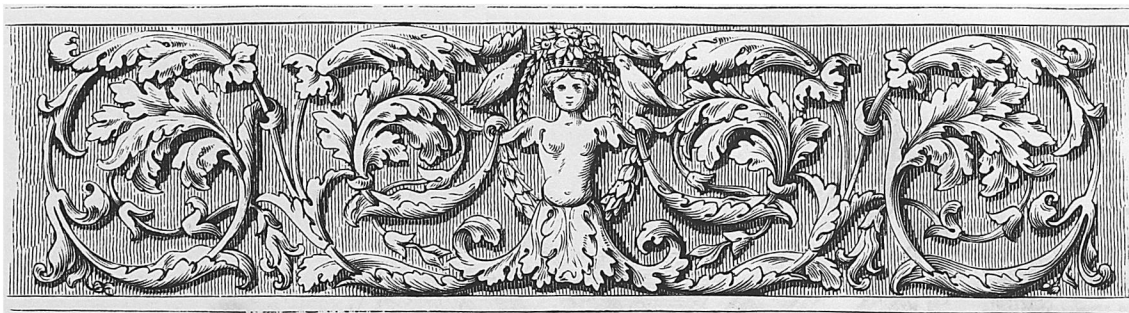
epoch, and in which is already at times introduced the naturalism bent which attains its full expression in the second style of treatment. This is mostly represented in miniature manuscripts, such as missals and the like, on the borders of which are all possible flowers and fruits, twigs with leaves and buds in the most delicate imitation of nature, and placed apparently in so fortuitous a manner, that no artistic hand seems anywhere to have governed their disposition; often too is conventional foliage intermixed with natural, conventional leaves spring from naturalised branches, and naturalised foliage develops into conventional. On both the natural and conventional, sit and flutter little birds, butterflies, beetles and other insects, with the naturalistic execution in miniature. But what points to the highest naturalism is that these objects are so painted as to cast their shadows on the parchment, and even sometimes these shadows are detached from the butterflies, so that they seem to be hovering over the parchment. In such crude juxtapositions, in the union of such decided contradictions, we recognise a period of decay or transition. Mediæval art declines, and the spirit of the Renaissance rises that is to find its models in Italy.

(The conclusion in our next.)

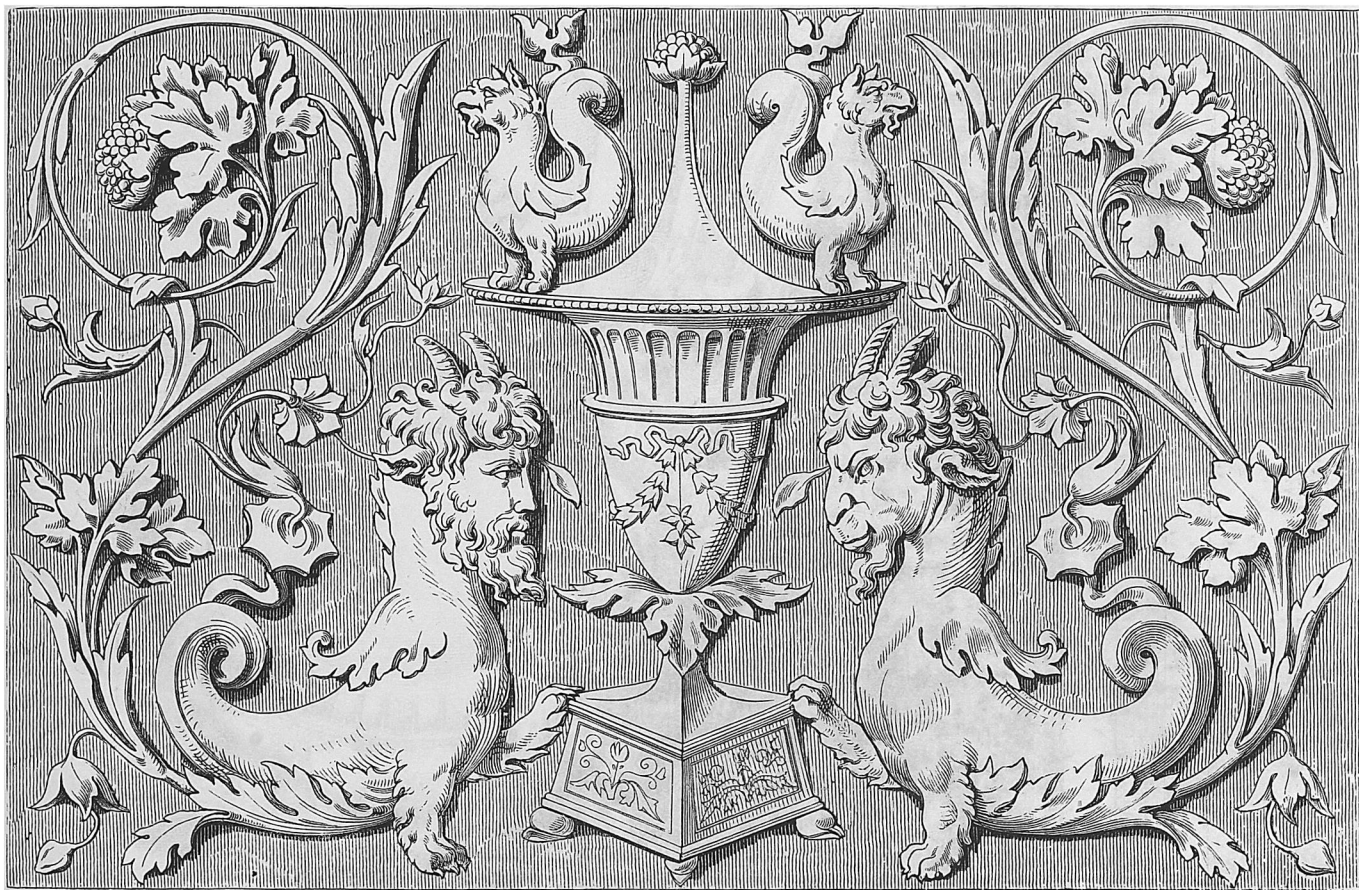
SPECIMENS OF ORNAMENTATION.



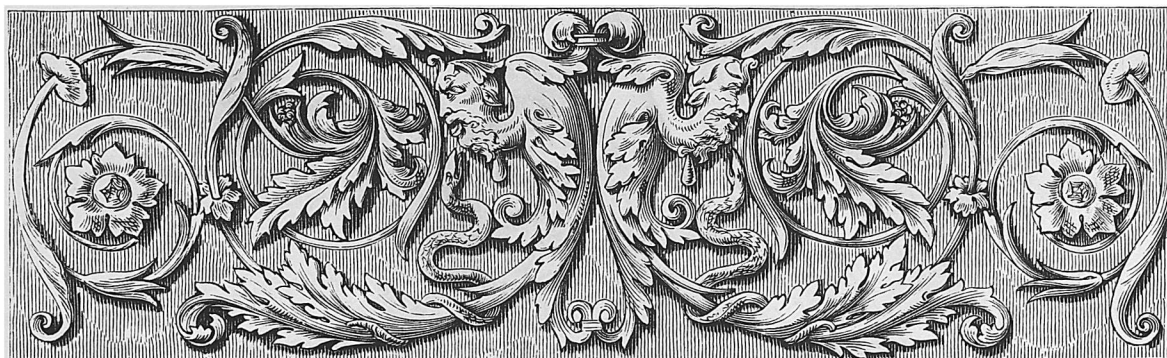
Nos. 1 and 2. Antique Vase Ornaments in the Pinacothek Munich.



No. 3.



No. 4.

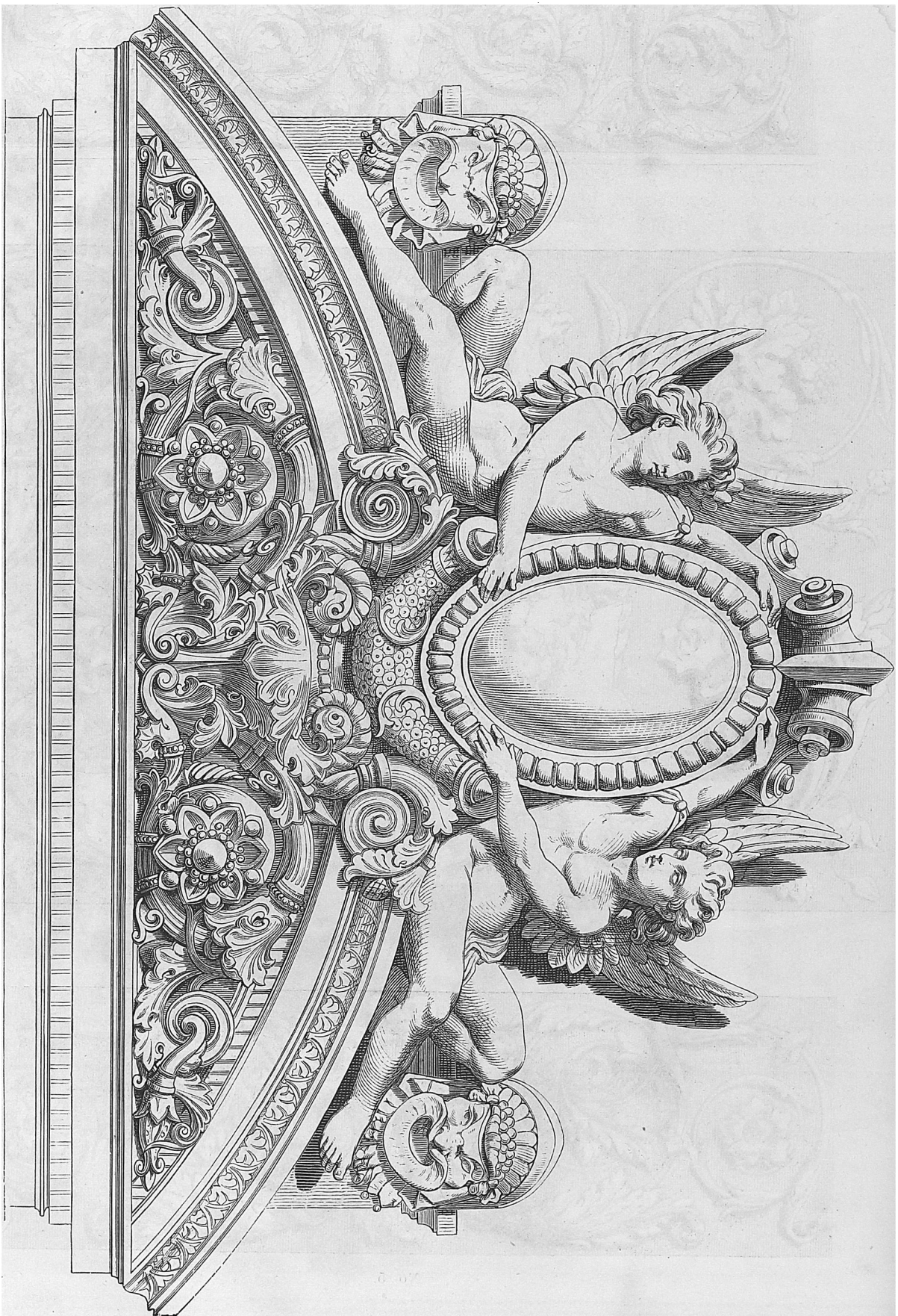


No. 5.

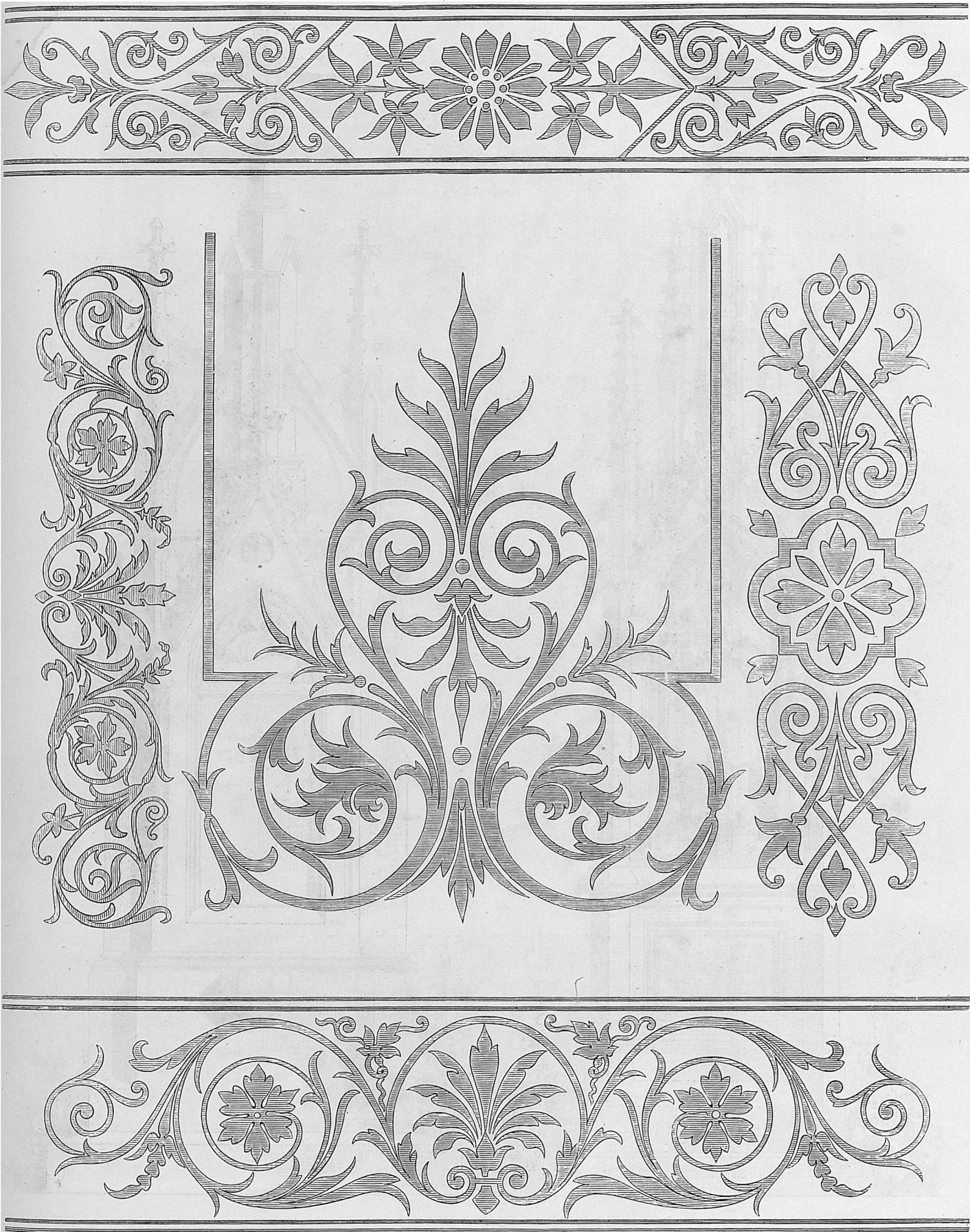
No. 3. From Bologna. Frieze of Sarcophagus in S. Francesco Church, work of the Florentine Francesco di Simone.

No. 4. From Venice. Ornament in Marble from Sta. Madonna dei Miracoli.

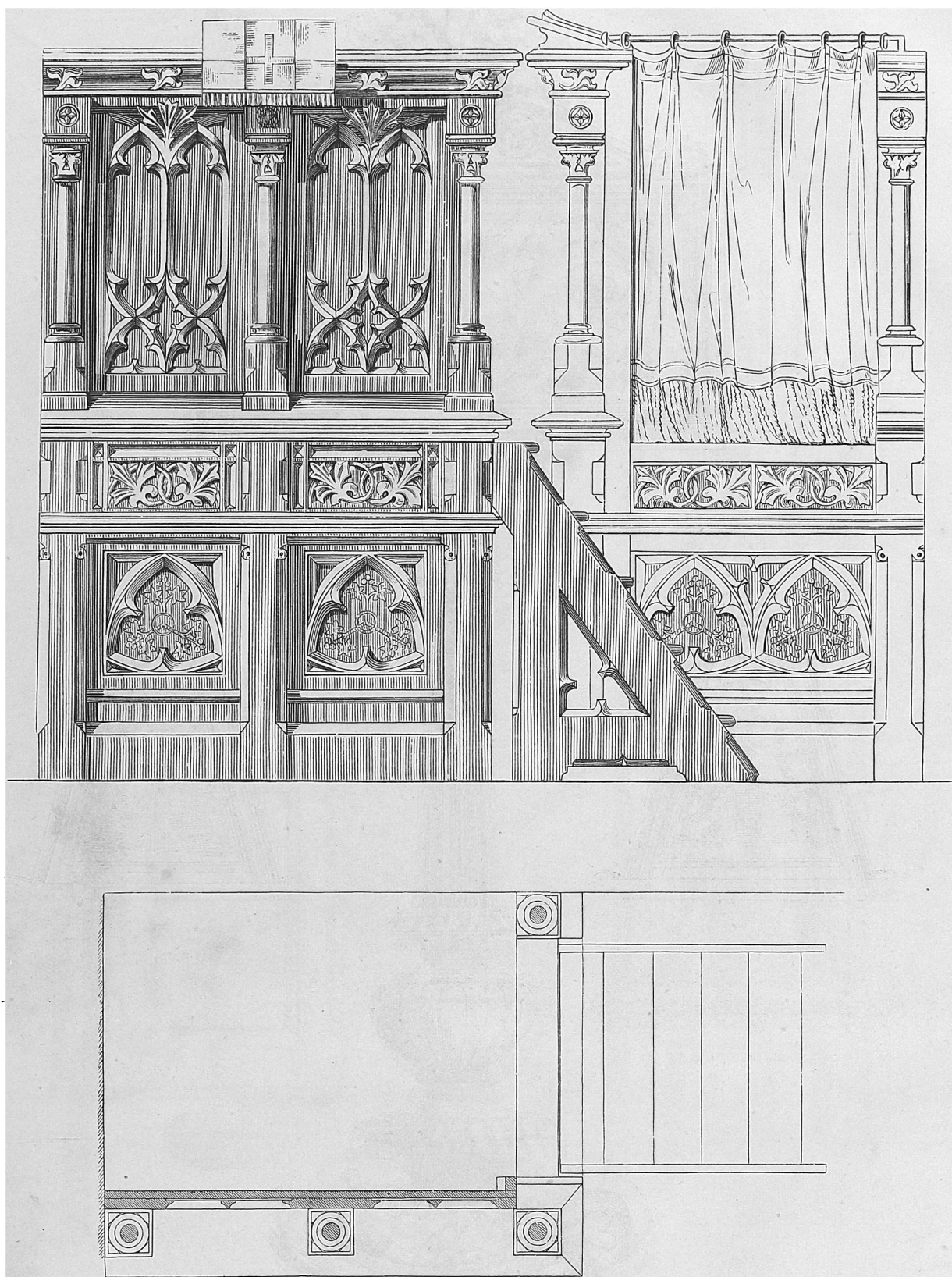
No. 5. From Perugia. Frieze Ornament from Stalls of S. Pietro.



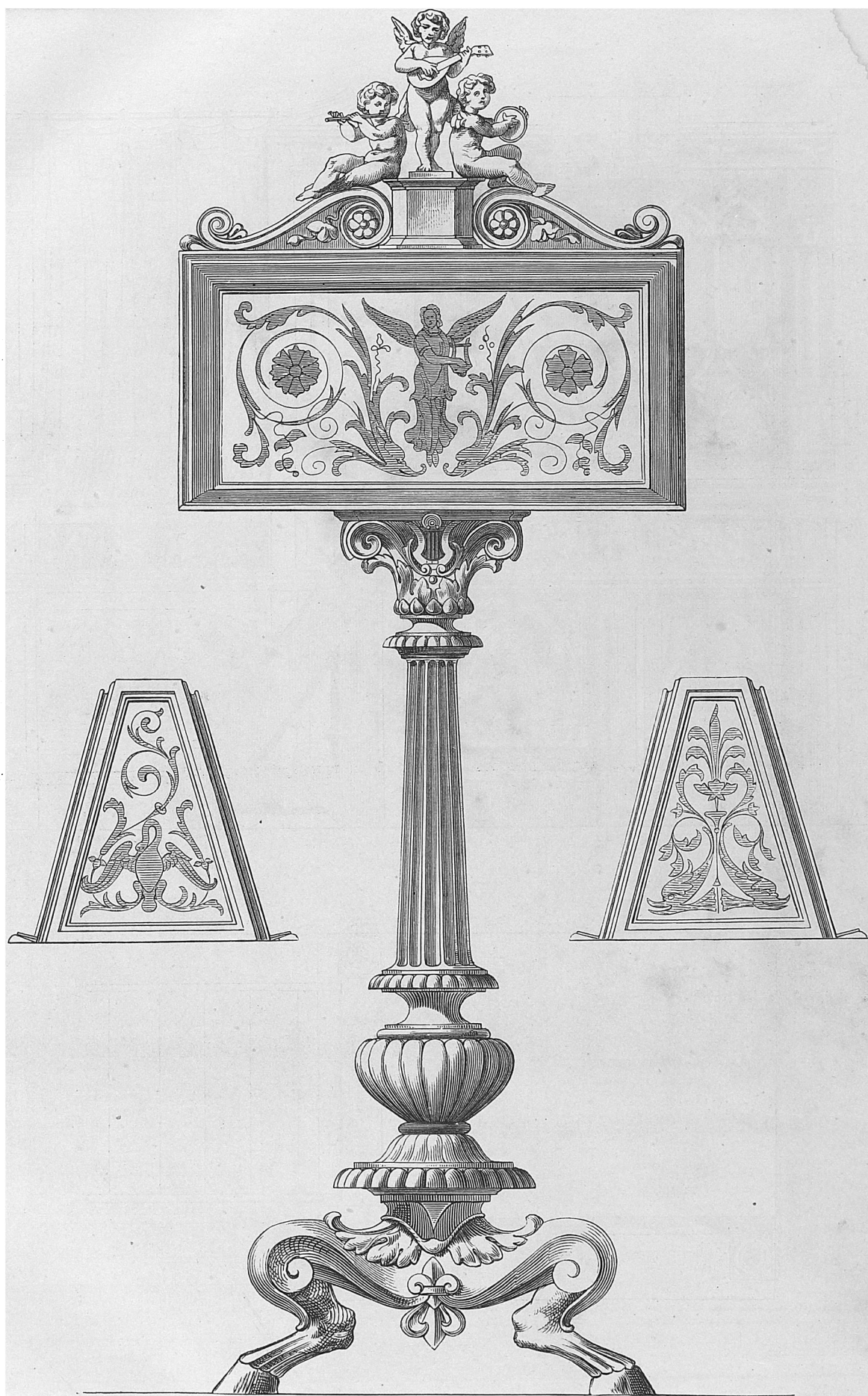
No. 6. Modern. Segmental Pediment with Acroterial Termination surmounting Loggie and Pavilions of the New Opera House, Paris.
M. Ch. Garnier, Archt.



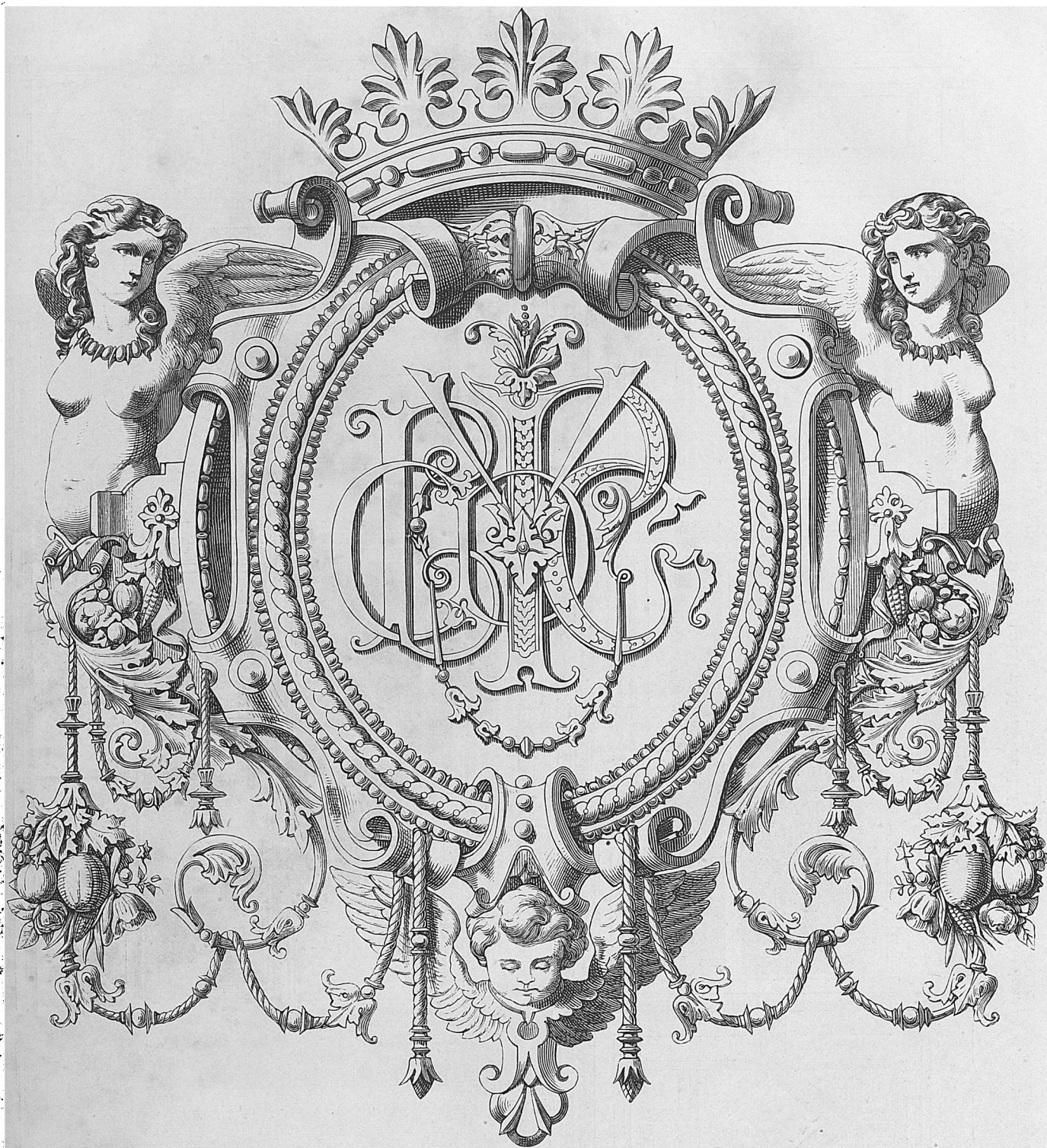
Nos. 7—11. Ornaments for Inlaid Work and Painting. Designed by Mr. C. Berger, Archt., London.



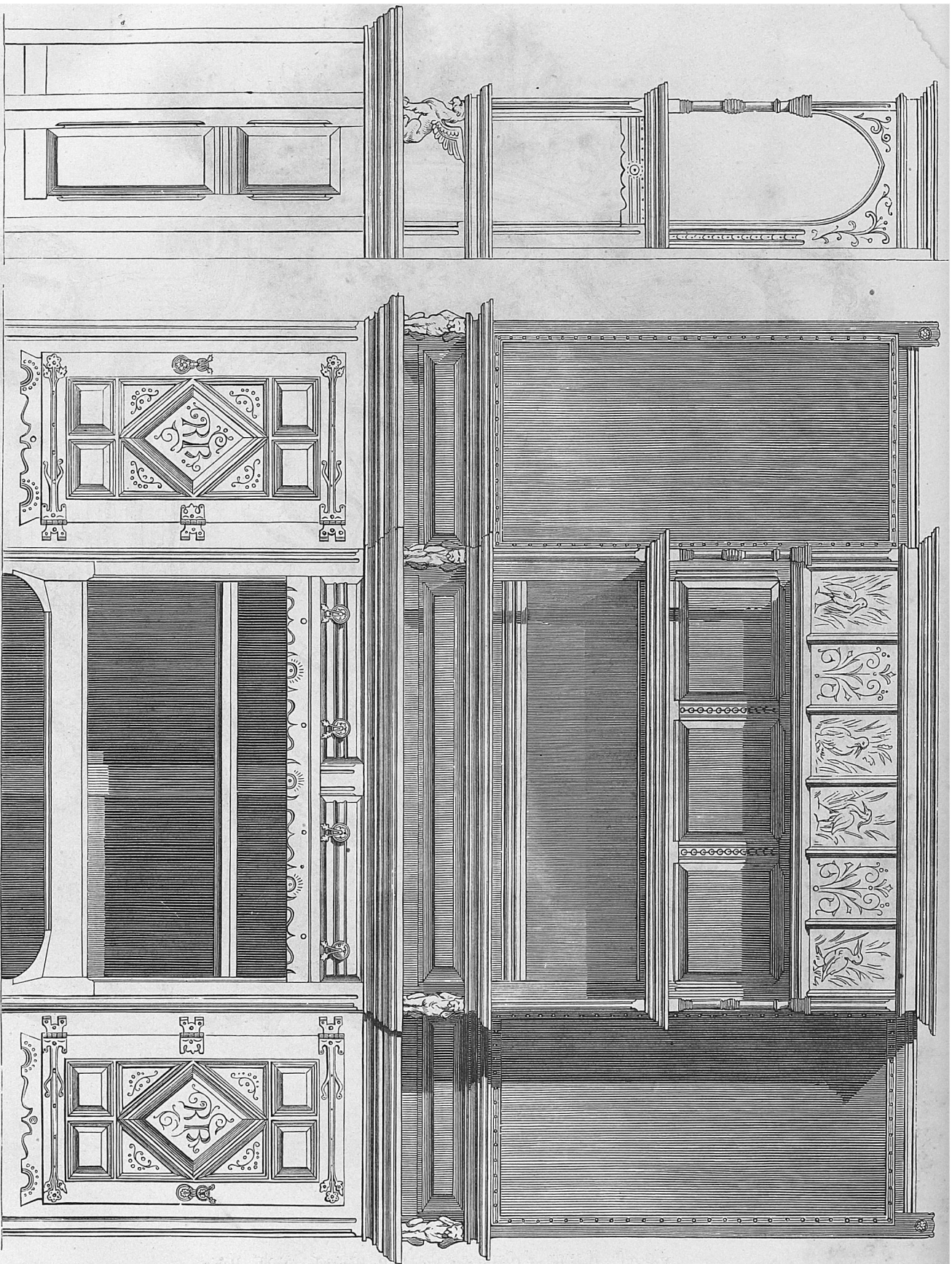
Nos. 14—16. Design of Oak Pulpit with moveable Steps for a Gothic Chapel by Mr. G. Zach, Archt., Kuttendorf.



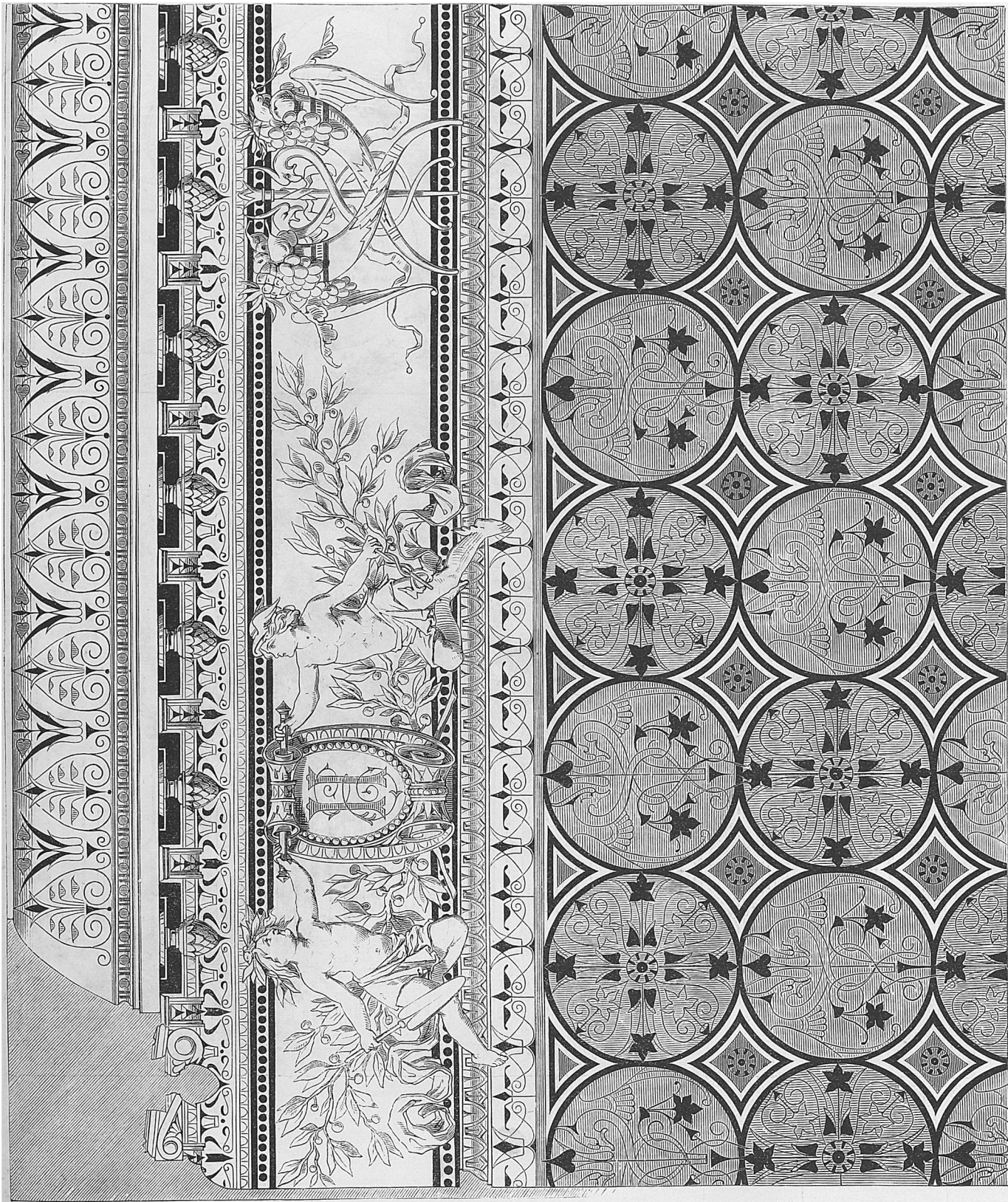
Nos. 17—19. Walnut Music Desk with Inlaid Work, mouldings picked out with gold. Designed by Mr. Jos. Schulz, Archt., Prague.
Details Nos. 1—4 of Supplement.



No. 20. Design of Cartouche by M. P. Bénard, Archt., Paris.

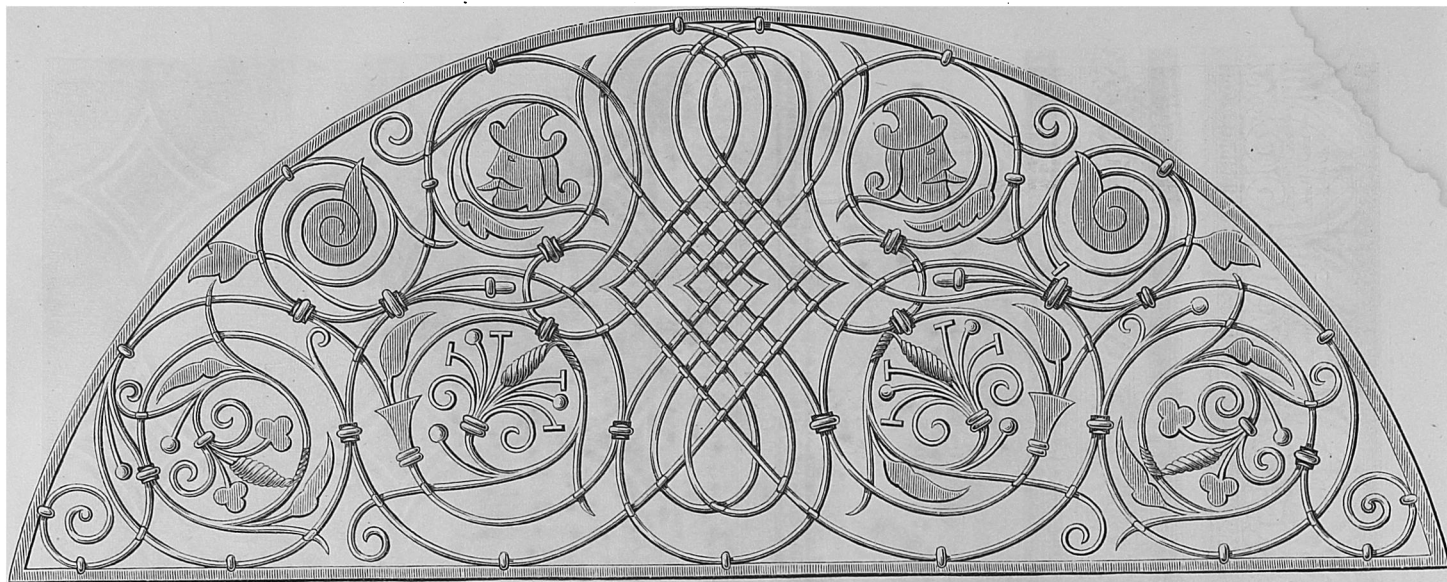


Nos. 21 and 22. Design of Sideboard for Hall in Oak by Mr. Edward J. Jarver, Archt., London.
Ground-Plan, Section and Details No. 5 of Supplement.

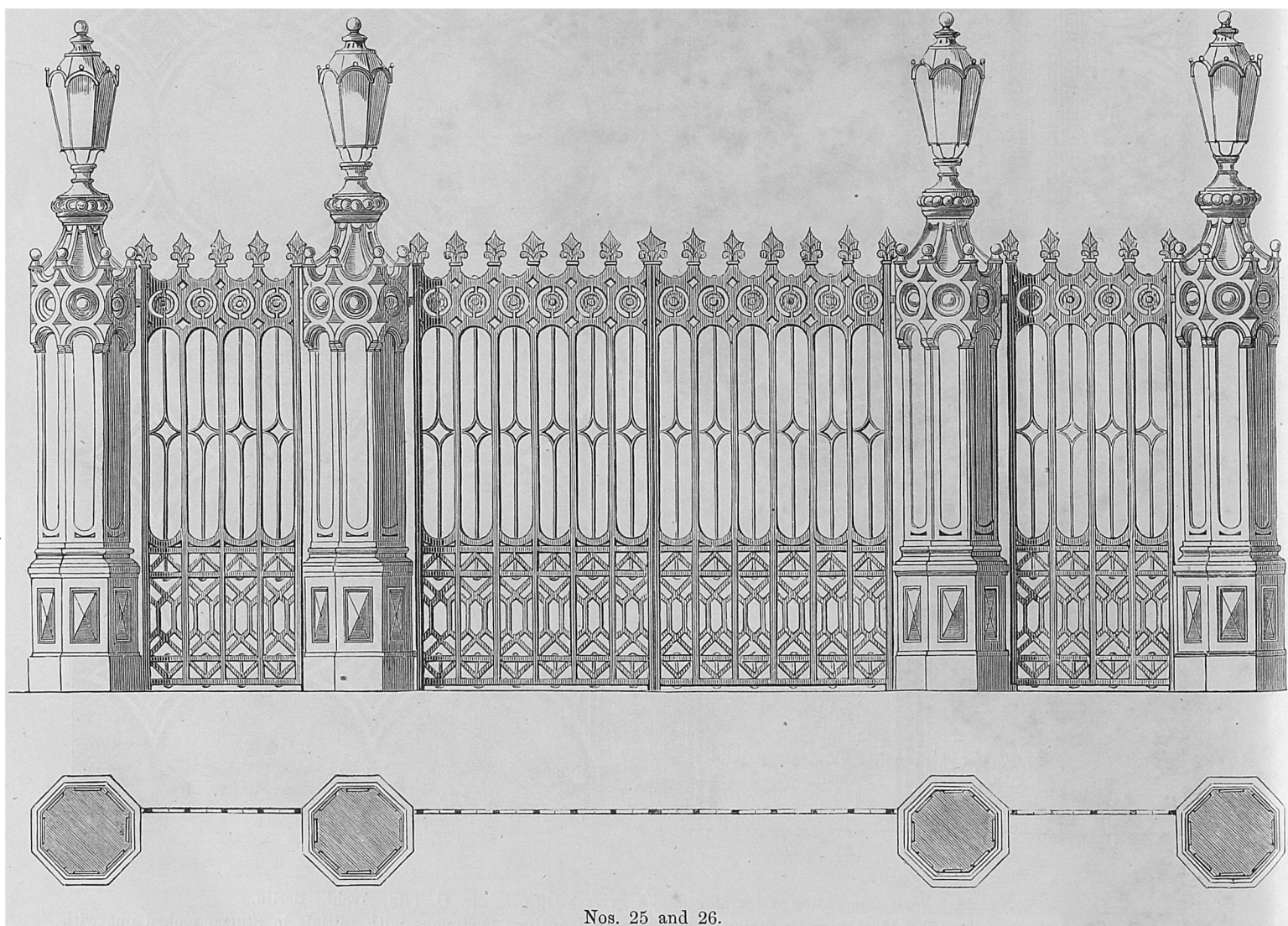


No. 23. Wall Decoration for a Merchant's Private Office. Mr. O. Titz, Archt., Berlin.

Ceiling Cornice with Consoles, Bed-Mouldings in Stucco enriched with Painting; Cartouche with Initials in Stucco picked out with gold; Laurel-wreath, Mercury Staffs with cornucopiæ in living colors, on buff Frieze ground. Brown Leather Hangings relieved by ornamental Pattern in light and dark tints.



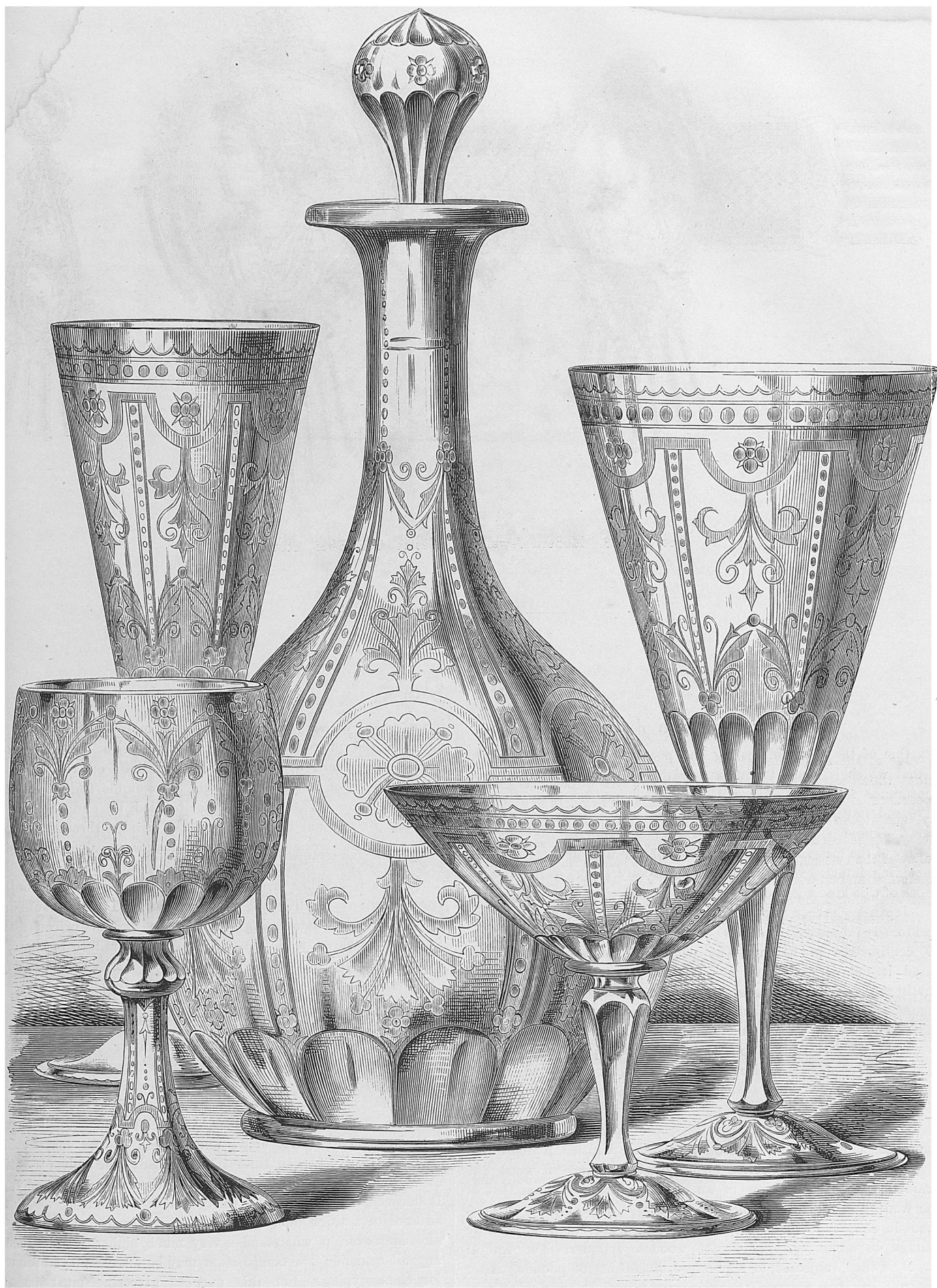
No. 24.



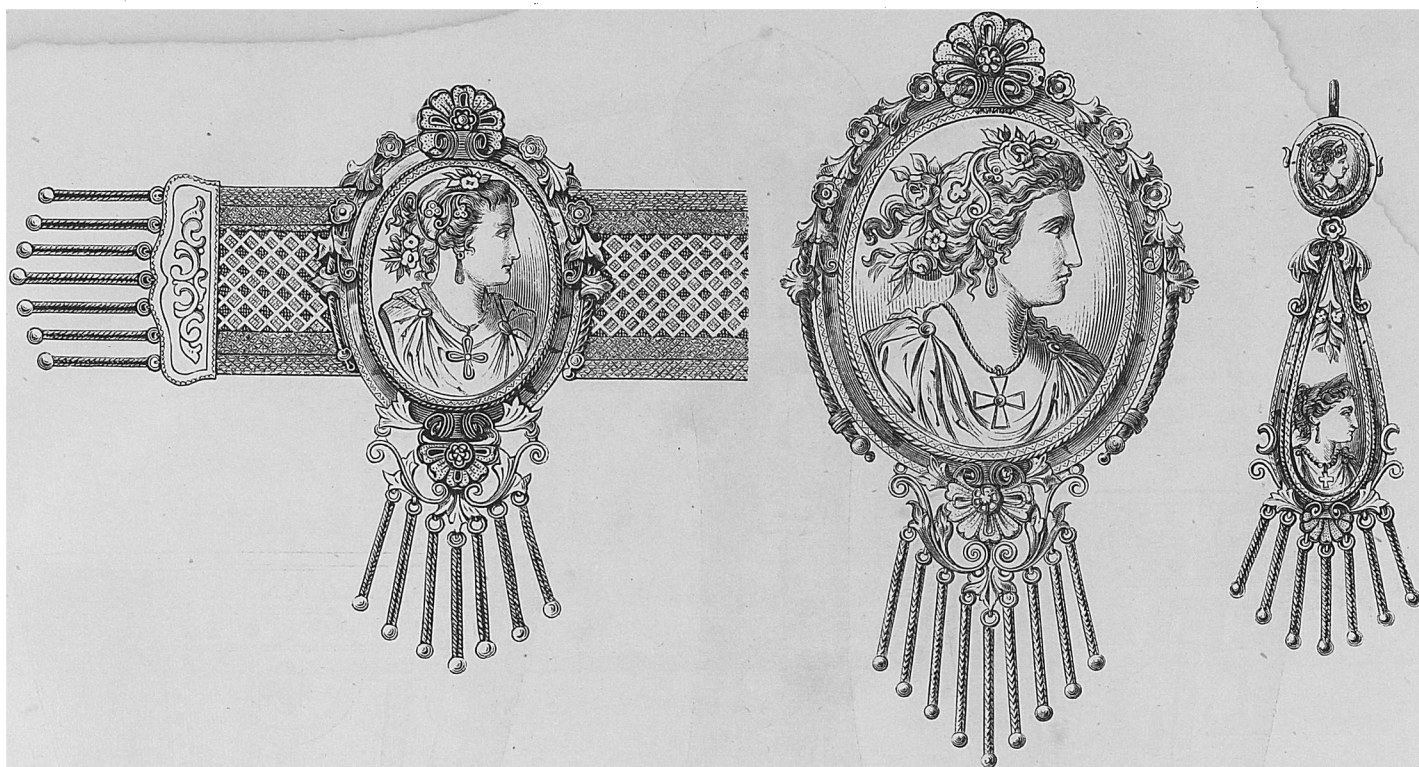
Nos. 25 and 26.

No. 24. Wrought-Iron Grille filling Upper Part of Door of a House in Nuremberg.

Nos. 25 and 26. Design of Wrought-Iron Gate and Railings by Giacomo Franco, Archt., Verona.



Nos. 27—30. Decanter, Cups and Glasses in Cut Crystal; from the designs of Prof. Fischbach manufactured by Mr. H. Ulrich, Vienna.



Nos. 31—33. Modern Jewellery. Messrs. Geo. Ehni, Stuttgart.

VARIOUS.

Leather Paper in Japan.

One of the most interesting and peculiar productions of paper is that which is made to imitate leather. The surface has every appearance of finished skin, with extraordinary firmness and elasticity, and it can be subjected to washing without any injury from water. These peculiarities are not so much due to the superior quality of the material as to the mode of manufacture, the surfaces remaining intact, even when the paper is very thick, while with it, paper of this kind soon loses its firmness and the grain is impaired.

Japanese leather paper is made extensively at Flangawa, near Yeddo. It is made in sheets of 60 centimetres in length and 40 centimetres in width. The paper out of which it is prepared is not dissimilar to our packing paper, and is made in Southern Japan, near Nagasaki, and thence taken to other provinces, where it is manufactured into different forms for various uses. The leather paper is made in the following manner:—It is dampened and laid in pairs between two, peculiarly-prepared forms, made of paper also, only more highly varnished leather paper; they have a very strong surface coating, but running only in one direction.

Before putting the paper in these forms the sheets are stretched a little in the direction of their width. If there are several sheets, they are rolled on a cylindrical piece of wood, the grain of the paper running in an opposite direction from that of the wood; they are then unrolled from this on a cloth; to keep them in shape, and put into a form with a hole in the top large enough to admit the end of the wooden cylinder. The roll of paper is then subjected to a pressure of 200 or 300 pounds. After the roll has been reduced to three-quarters of its original length by this pressure, it is taken out of the press and turned, the fold flattened out, and again pressed to remove the deep marks.

After passing the paper through rollers several times, the upper surface acquires the appearance of leather; it is then co-

lored, oiled with a kind of rape-seed oil, varnished, put once more in the press, which completes it, with the exception of drying. By means of parallel or cross lines on the rollers the upper surface of the paper is made to resemble leather exactly in all its varieties. The paper being pressed to one third or even one half its original thickness, and the passage through the rollers giving it a fine-grained appearance, makes it valuable to picture printers, as the surface has the appearance of crepe silk.

There is another variety of leather paper which is smooth and transparent, resembling hog-skin very much. This is manufactured by a process of hammering, and is the highest priced, costing 27 cents per sheet, while the other ranges from 8 to 14 cents, some very fine selling at 8 cents per sheet. "*Ex*" in "*Technologist*".

A Useful Cement.

An excellent cement for fixing iron or stone is made by mixing together commercial glycerine and ground litharge. Many other applications of this compound are extremely useful. As a cement for joining chemical apparatus it offers many advantages, for it is unaffected by chlorine, hydrochloric acid, sulphur vapour, sulphurous acid, nitric acid, and indeed resists most corrosive vapours. Further than this, it withstands the solvent action of alcohol, ether, sulphide of carbon, and all hydro-carbon vapours. It hardens in from ten to thirty minutes if mixed of the consistence of a thick dough and sets under water as quickly as in air. Moreover, it will stand a very much higher temperature than any oil cement. The composition may be also employed for moulds for electrotyping. For this purpose glycerine must be stirred with the litharge until a mixture of the proper consistence is obtained. The article to be copied must be smeared with dilute glycerine before the mixture is poured on, and plenty of time must be given for it to set.